SONY

3-798-760-12(1)

Multi-Effect Processor

Operating Instructions EN

Mode d'emploi F

Bedienungsanleitung D

DPS-V77

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On repacking

- Do not throw away the carton and the packing material. This makes an ideal container when transporting the unit. When shipping the unit, repack it as it was packed at the factory.

On requesting repairs

- When requesting a repair, data in the USER memory may be reverted to the original factory data settings. Be sure to save any important data in an external MIDI data filer, or make written notes of the parameter settings.

If you have any question or problem concerning your unit that is not covered in this manual, please consult your nearest Sony dealer.

VARNING

Explosionsfara vid felaktigt batteribyte. Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren. Kassera använt batteri enligt fabrikantens instruktion.

ADVARSEL!

Lithiumbatteri – Explosionsfare ved fejlagtig handtering.Udskiftning må kun ske med batteri af samme fabrikat og type. Levér det brugte batteri tilbage til leverandøren.

VAROITUS

Paristo voi räjähtää, jos se on virheellisesti asennettu. Vaihda pariso ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävita käytetty paristo valmistajan ohjeiden mukaisesti.

ADVARSEL

Eksplosjonsfare ved feilaktig skifte av batteri. Benytt samme batteritype eller en tilsvaende type anbefalt av apparatfabrikanten. Brukte batterier kasseres i henhold til fabrikantens instruksjoner.

Welcome!

Thank you for purchasing the Sony Multi-Effect Processor. Before operating the unit, please read this manual thoroughly and retain it for future reference.

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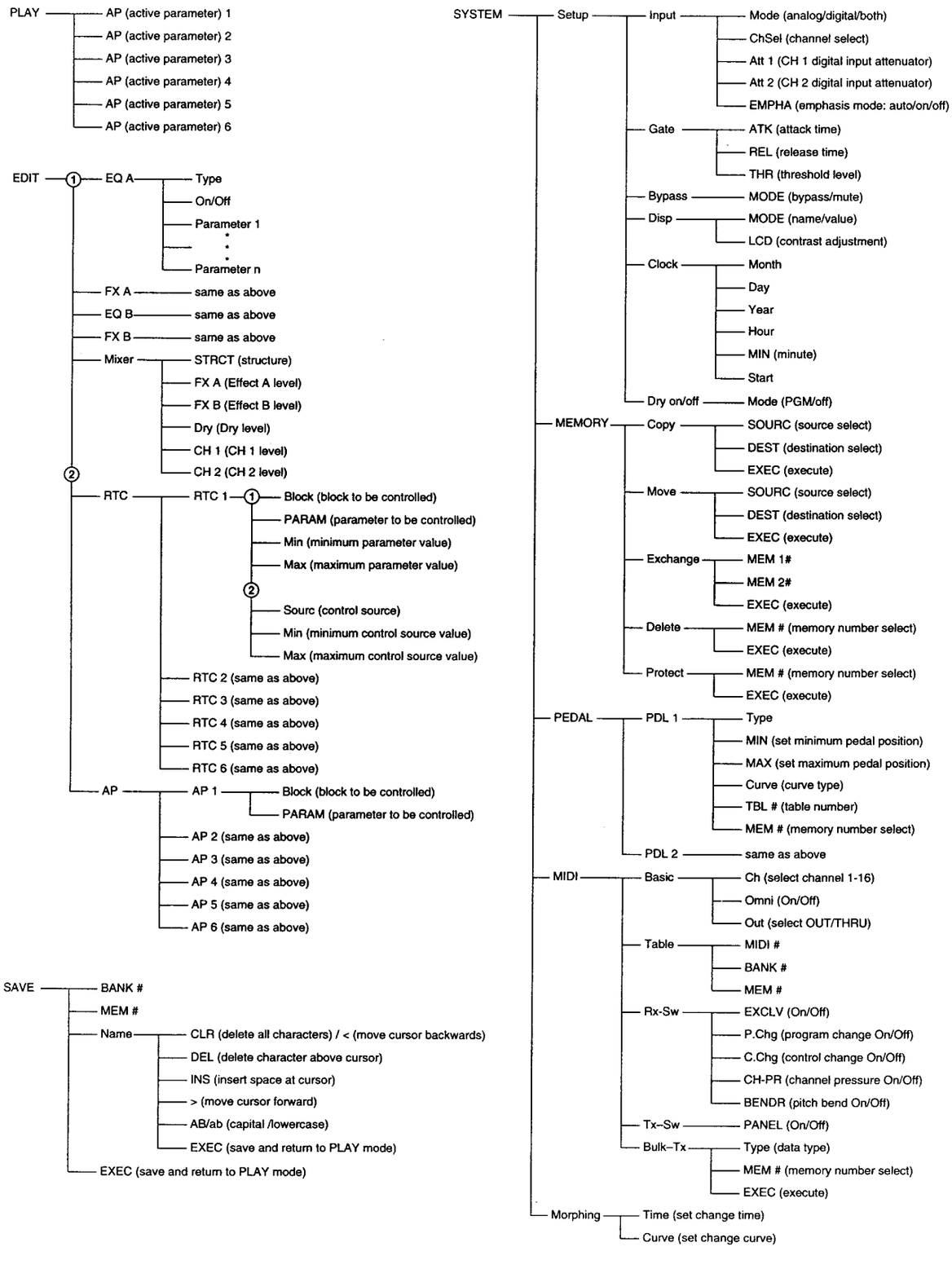
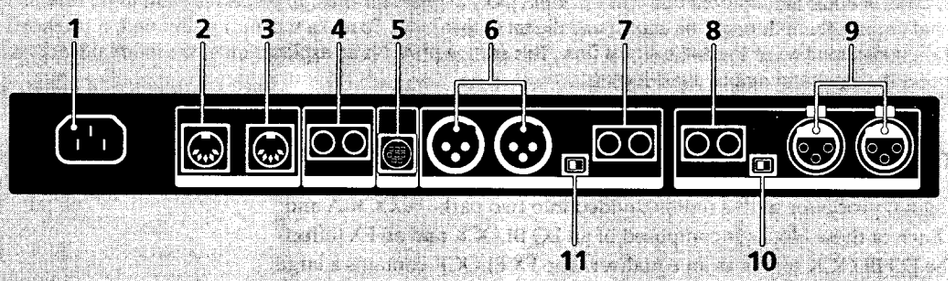
EN

Functional Hierarchy



Names and Functions of Parts

Rear panel



1 AC power cord socket

For connecting the effector to an AC power outlet using the supplied AC power cord.

2 MIDI THRU/OUT terminal

For sending and/or relaying MIDI command signals from the effector to other components (see page 26 to select THRU or OUT).

3 MIDI IN terminal

Input for MIDI command signals. Use a commercially available MIDI cable to connect this terminal to another component's MIDI OUT (or THRU) terminal.

4 PEDAL 1 and 2 jacks

Inputs for pedal switches and/or volume control (pages 21 and 25).

5 DIGITAL I/O terminal

Use digital interface cable RK-V77A (for AES/EBU) or RK-V77S (for SPDIF) to make digital connections between the effector and other components (pages 8, 12, 13 and 29).

6 BALANCED OUTPUT jacks

Balanced output jacks for channel 1 and channel 2 (pages 9 and 10).

7 STANDARD OUTPUT jacks

Standard output jacks for channel 1 and channel 2 (pages 9 and 10).

8 STANDARD INPUT jacks

Standard input jacks for channel 1 and channel 2 (pages 9 and 10).

9 BALANCED INPUT jacks

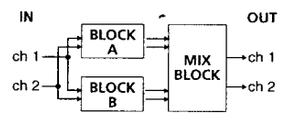
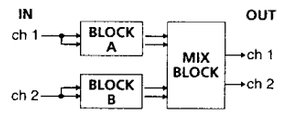
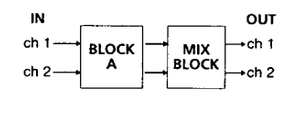
Balanced input jacks for channel 1 and channel 2 (pages 9 and 10).

10 INPUT level selector switch

Use to set the input level of the STANDARD INPUT jacks (8) to match the output level of the connected equipment. You can select a –20 dB or +4 dB input level.

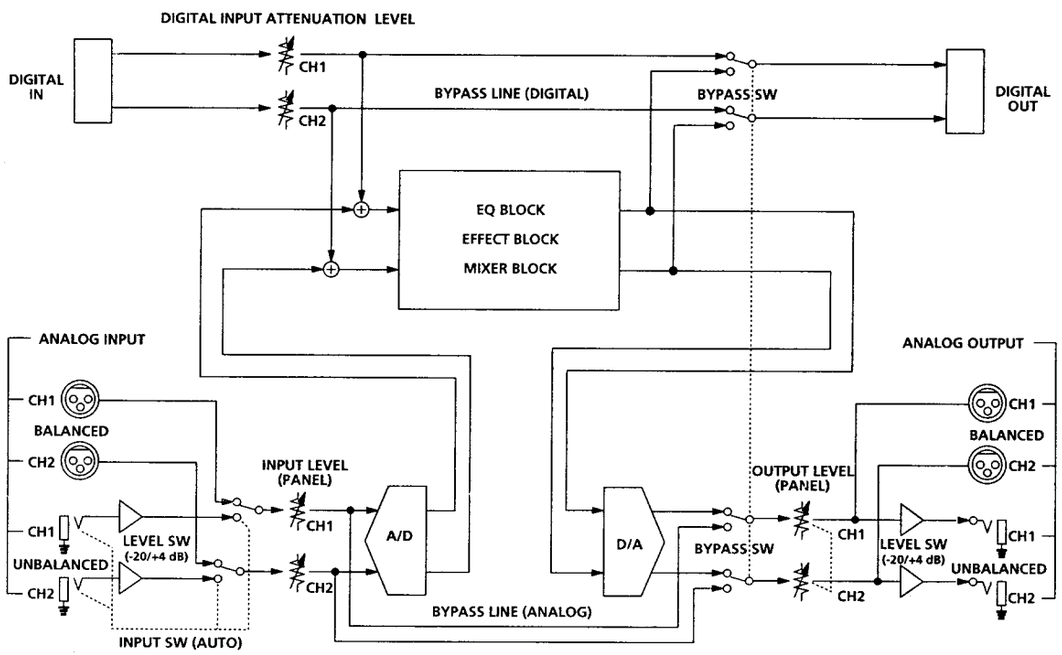
11 OUTPUT level selector switch

Use to set the output level of the STANDARD OUTPUT jacks (7) to match the input level of the connected equipment. You can select a –20 dB or +4 dB output level.

PARALLEL (PARA) 	This structure lets you apply effects, like flanger and reverb, separately and then mix them before output. In this case, there's no undulation from the flanger in the reverb.
DUAL (DUAL) 	This structure lets you isolate ch 1 and ch 2. For example, you can connect a guitar to ch 1 and a drum machine to ch 2, then add a flanger effect to the guitar and a reverb effect to the drum machine.
MORPHING (MORPH) 	This structure lets you make seamless changes between effects stored in the memory banks. In other words, it keeps the current effect from suddenly cutting out when you change to another effect. For details on morphing, see "Morphing" on page 16.

Setting the INPUT/OUTPUT levels

This chart shows the overall signal flow relationship between this unit's inputs and outputs. The following information is an overview of all you need to know regarding this unit's inputs and outputs.



You can use the effector as an A/D or D/A converter by turning off all the effects.

Bypass and Mute

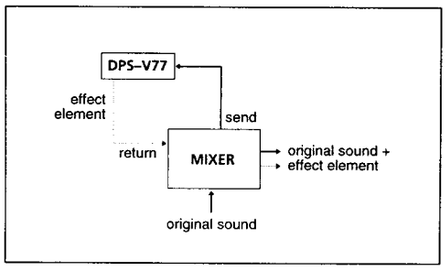
The bypass function outputs the sound of the signal originally input into the effector without adding any effects. Pressing the bypass button turns the bypass function on and off.
"Mute" is also available as a form of bypass. When the BYPASS button is set to mute, the sound of the originally signal is cut in addition to the sound of the effects. Therefore, no sound comes from the unit. You can set BYPASS button to operate as either "Mute" or "Bypass" in the SYSTEM: Setup menu.

➡ See "Names and Functions of Parts" on page 6.

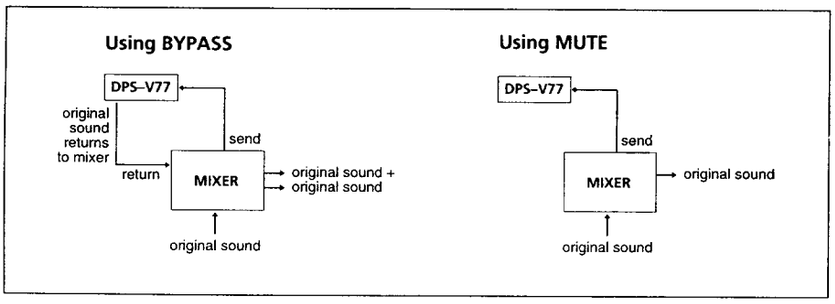
➡ See "Outputting Without Effects (BYPASS/MUTE)" on page 15 to set the bypass mode.

Muting the sound is more than just turning the volume to "0." It is designed to prevent sound from returning to the mixer when the unit is connected in a send-return loop with a mixer. Ideally, when this unit is connected to a mixer, the sound of the input signal is should not be output from this unit, only the sound of the effects should be output (see "Cutting the Direct Sound (Dry On/Off)" on page 25). In this situation, however, using bypass only cuts the sound of the effects, and the sound input into the effector goes back to the mixer, producing a double signal. Using mute prevents the sound input into the effector from returning to the mixer and insures that only the sound generated from the original source (guitar, keyboard, etc.) reaches the mixer. In other words, it is the same as bypass.

When using effects

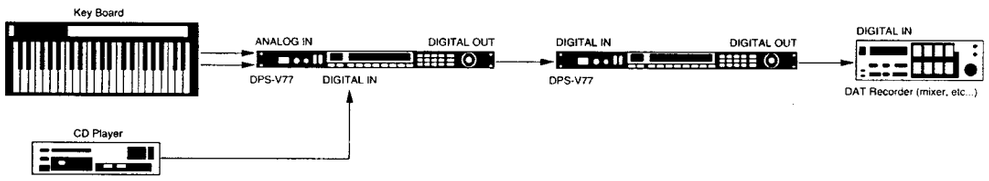


When NOT using effects



Digital Hookups

By taking advantage of the DPS-V77's DIGITAL I/O connectors, you can make digital recordings on DAT recorders, input digital signals from CD, and make digital connections to mixers (see page 29).

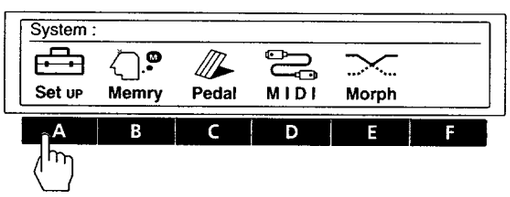


Setting the Digital IN/OUT

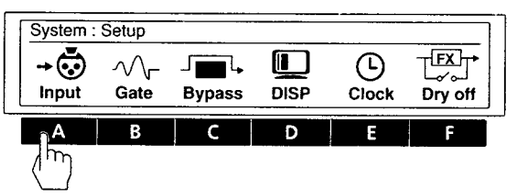
To obtain the best possible sound quality when using the DIGITAL I/O jack, we recommend setting the input mode to digital, instead of both (digital and analog).
The following steps show you how to set the input mode, adjust the digital input level, and select the "de-emphasis" mode.
Refer to "Understanding the Signal flow on page 8 for details regarding the digital signal flow. Also, see "Input Settings and the Input Signal" and "Digital I/O Terminal Chart" on page 29 for additional information.

1 Press SYSTEM.

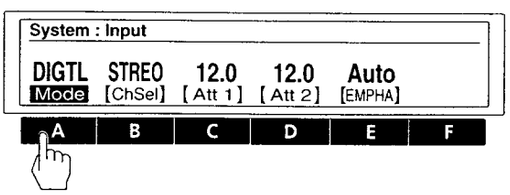
2 Press FUNCTION A to choose "Set Up."



3 Press FUNCTION A to choose "Input."



4 Press FUNCTION A [Mode] and use the operation dial to select "DIGTL" (digital).



You can select analog (ANALG), digital (DIGTL), or both analog and digital (Both) jacks for input and output.

5 Press FUNCTION B [ChSel] and use the operation dial to select the input channel(s).

To use both CH1 and CH2, choose stereo (STREO).
To use only CH1, choose monaural 1 (MONO 1).
To use only CH2, choose monaural 2 (MONO 2).

These setting can also be made when using the analog inputs.

6 Press FUNCTION C [Att 1] or D [Att 2] and use the operation dial to adjust the digital input levels.

[Att 1] lets you adjust the digital input level for CH 1.
[Att 2] lets you adjust the digital input level for CH 2.
Press FUNCTION C or D twice to link the parameters and adjust both digital input levels at the same time.

See pages 9 and 10 for details regarding the input level.

7 Press FUNCTION E [EMPHA] and use the operation dial to select the de-emphasis mode.

"Auto" activates de-emphasis automatically according to the type of digital signal being input.
"On" de-emphasizes all signals input through the DIGITAL I/O jack.
"Off" turns de-emphasis off and does not alter signals input through the DIGITAL I/O jack.

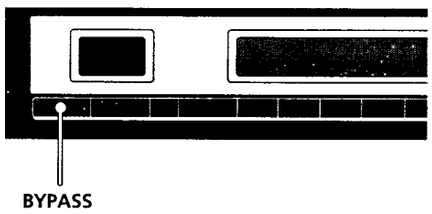
See page 10 for details on the emphasis function.

Note

This unit's digital input only accepts signals with either 44.1 kHz or 48 kHz sampling frequencies. It cannot be used with 32 kHz signals.

Outputting Without Effects (BYPASS/MUTE)

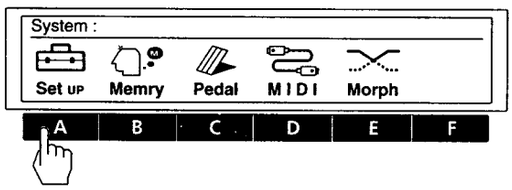
The effector comes with two different bypass modes, Bypass and Mute. Therefore, you can use the BYPASS button to cut output of the original sound or to output the original sound without effects depending on which bypass mode you select.
Once you set the BYPASS mode, just press BYPASS to activate Bypass or Mute. Press again to cancel the bypass or mute .



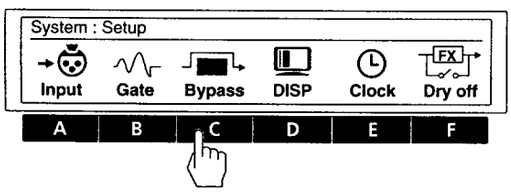
Choosing the bypass mode

1 Press SYSTEM.

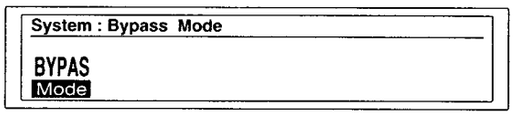
2 Press FUNCTION A to choose "Set Up."



3 Press FUNCTION C to choose "Bypass."



4 Use the operation dial to select BYPAS or Mute.



select	when
BYPAS	you want to output the original signal without adding any effects. Only the original signal is output (see "Bypass and Mute" on page 11).
Mute	you want to completely cut the sound output from the effector (including the input signal). We especially recommend using mute when connecting the effector in a send-return loop with a mixer (as shown on page 12).

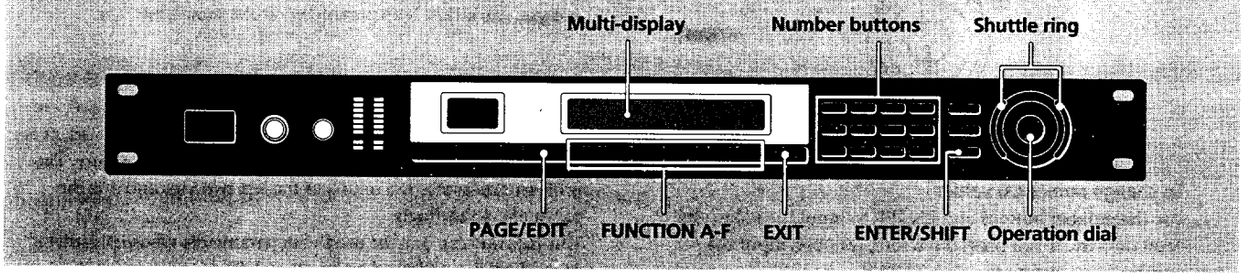
Press EXIT a few times to return to the PLAY screen.

Processing Effects (EDIT)

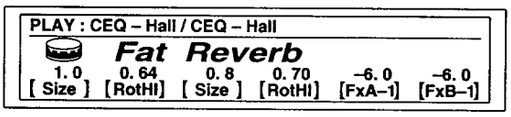
Changing Effect Parameters

The effector comes with 198 different effects stored in the preset memory as well as a 198 effect memory capacity for storing the effects you create by altering parameter values.

Use the following procedure to create original effects by editing the effects stored in the preset memory banks.

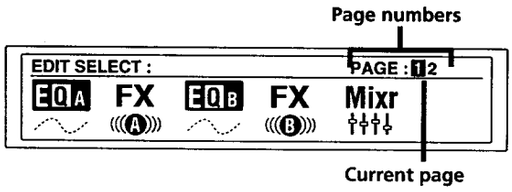


1 Choose an effect.



2 Press EDIT/PAGE.

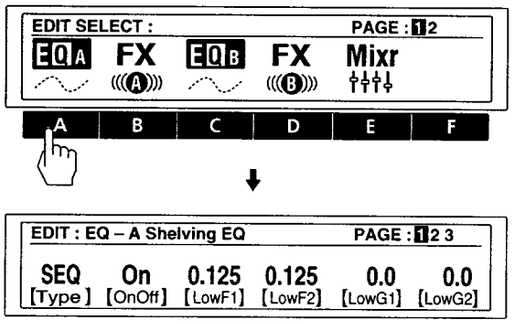
The EDIT SELECT screen appears in the display.



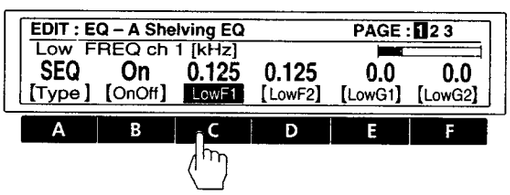
The numbers in the upper right corner of the display indicate the number of pages (basic screens) in the current block. The number in the black square indicates the current page.
Press EDIT/PAGE again to switch to the next page.
Press EDIT/PAGE while holding down ENTER/SHIFT to page backwards.

3 Use the FUNCTION buttons (A-F) to choose the block you want to change.

The screen for the chosen block appears in the display. For example, pressing FUNCTION A selects "EQ A" and the EDIT: EQ A screen appears (the example below shows a shelving equalizer).



4 Use the FUNCTION buttons (A-F) to select the parameter you want to change.

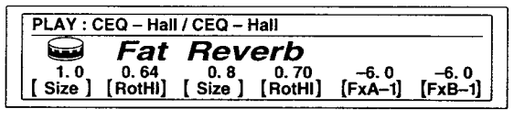


(Continued)

Changing the Structure

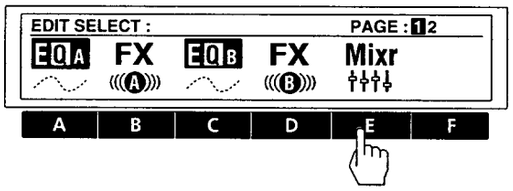
The effector contains two main effect blocks which perform signal processing to add effects to the incoming signals. You can produce different sounds by changing the structure (configuration) of these two blocks (see page 8 for details).

1 Choose the effect you want to edit.

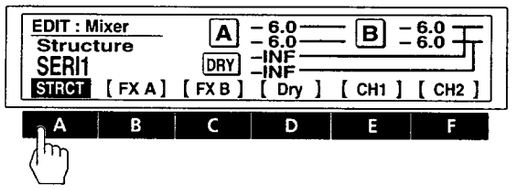


2 Press EDIT/PAGE.

3 Press FUNCTION E to choose "Mixr."



4 Press FUNCTION A [STRCT].

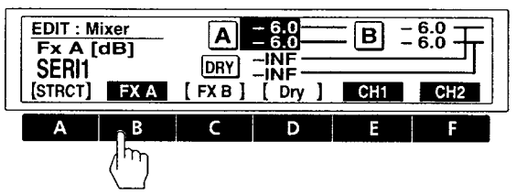


5 Turn the operation dial to choose the structure you desire.

SERI 1 (serial processing from FX A to FX B)
SERI 2 (serial processing from FX B to FX A)
PARA (parallel processing of FX A and FX B)
DUAL (processes CH 1 into FX A and CH 2 into FX B)
MORPH (morphing, see page 16)

See pages 8 and 9 for descriptions of each structure.

6 Use FUNCTION B [FX A], C [FX B], or D [Dry], if you want to change the output levels.



Press FUNCTION E or F after choosing FX A, FX B, or Dry to adjust the levels for each channel independently.

7 Turn the operation dial to choose the setting you desire.

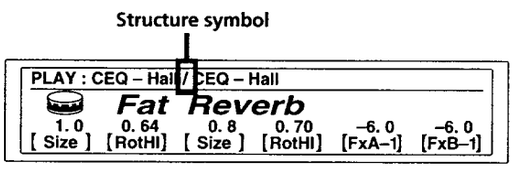
See page 10 for additional information regarding the output levels.

Press SAVE to store the new structure settings (see page 22).

Press EXIT a few times to return to the play screen.

Checking the Structure in PLAY Mode

The symbol in the center of the title bar changes according to the structure of the effect.



Effect names dimmed in the PLAY: bar are effects that are currently set to [OFF].

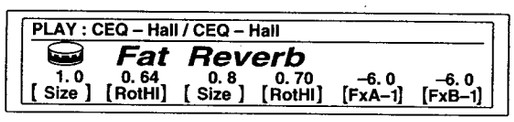
symbol	structure
>	SERI 1 (serial 1) FX A → FX B
<	SERI 2 (serial 2) FX B → FX A
/	PARA (parallel) FX A + FX B
:	DUAL (dual) FX A (ch 1) + FX B (ch 2)
No Block B	MORPH (morphing) FX A → next memory

See pages 8 and 9 for descriptions of each structure.

Setting the Real Time Control (RTC)

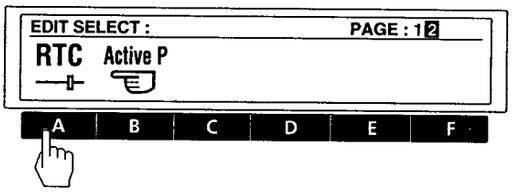
By using MIDI controls, such as dampers and modulation wheels, you can control various characteristics of an effect in real time. Since control conditions vary for each type of effect, control assignments are made separately for each effect block parameter in the RTC block. The effector is provided with 6 MIDI RTC channels, each carrying independent control source and destination (parameter) information.

1 Choose an effect from the memory banks.

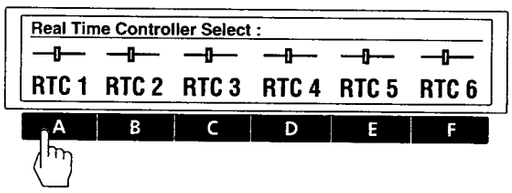


2 Press PAGE/EDIT twice.

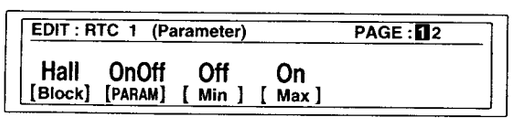
3 Press FUNCTION A to choose "RTC."



4 Use the FUNCTION buttons (A-F) to choose an RTC channel (1-6).

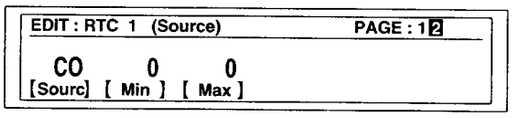


5 Use page 1 to specify the parameter you want to control.



[Block]: selects the block to be controlled, select OFF if you don't want to use that RTC channel.
[PARAM]: specifies the parameter to be controlled from the selected block.
[Min]: specifies the minimal value of the parameter's adjustable range.
[Max]: specifies the maximal value of the parameter's adjustable range.

6 Press PAGE/EDIT and use page 2 to specify kind of controller you will use.



[Sourc]: selects the control source.
C0-C31 : To use a MIDI control change number.
C64-C120 : To use a MIDI control change number.
Note N : To use a note number
Note V : To use note velocity (Note Off is obtained by setting note velocity to 0.)
BENDR : To use a pitch bender
CH-PR : To use channel pressure
M.CLK : To use the MIDI clock (tempo display) as a control source. Settings can be made within the range of 30 to 250.
PEDL 1 : To use pedal 1 (Be sure to select "Pedal" on the System: Pedal screen, page 25).
PEDL 2 : To use pedal 2 (Be sure to select "Pedal" on the System: Pedal screen, page 25).
[Min]: specify the minimal value of the control source's adjustable range.
[Max]: specify the maximal value of the control source's adjustable range.

Press EXIT a few times to return to the PLAY screen.

EXAMPLE

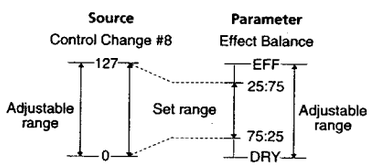
Suppose you want to set RTC 1 to use the MIDI control change number 8 (balance control) to change the Hall Reverb effect balance from 75:25 to 25:75 :

EDIT: RTC 1 (Parameter) screen (step 5) :

Set [Block] to "HALL" and set [PARAM] to "E. BAL" (effect balance). Then set [Min] to "75:25" and [Max] to "25:75."

EDIT: RTC 1 (Source) screen (step 6):

Set [Source] to "C8" (control 8), [Min] to "0" and [Max] to "127."



Now you can adjust the effect balance from 75:25 to 25:75 when you adjust control change number 8 (balance control) from 0 to 127.

Protecting USER Memory

This function locks the contents of the specified USER memory number so that new effects cannot be saved to that number and the contents of that memory number cannot be deleted or written over by a copy command.

1 Press SYSTEM.
2 Press FUNCTION B to choose "MEMRY."
3 Press FUNCTION E to choose "PROTECT."
The operation dial or shuttle ring selects the memory number.
FUNCTION F turns protection on or off.

Organizing USER Memory

Since each of the USER memory banks can hold up to 99 effects, you may find it difficult to keep track of where certain effects are located. The following procedures show you how to copy, move, swap, and erase effects in the user memory so that you can organize the effects into a comfortable configuration.

Copying a memory file (Copy)

This function lets you copy the contents of a selected USER or PRESET memory number to a specified USER memory number.

1 Press SYSTEM.
2 Press FUNCTION B to choose "MEMRY."
3 Press FUNCTION A to choose "Copy."
FUNCTION A [SOURC] selects the source memory number to be copied.
FUNCTION B [DEST] specifies the destination.
FUNCTION F [EXEC] executes the copy operation.

Moving USER memory (Move)

This function lets move the contents of a specified USER memory number to another USER memory number.

1 Press SYSTEM.
2 Press FUNCTION B to choose "MEMRY."
3 Press FUNCTION B to choose "Move."
FUNCTION A [SOURC] selects the source memory number to be moved.
FUNCTION B [DEST] selects the destination.
FUNCTION F [EXEC] executes the move operation.

Exchanging USER memory (XCHG)

This function lets you exchange the contents of two USER memory numbers.

1 Press SYSTEM.
2 Press FUNCTION B to choose "MEMRY."
3 Press FUNCTION C to choose "XCHG."
FUNCTION A [MEM1#] selects the first memory number to be exchanged.
FUNCTION B [MEM2#] selects the second memory number to be exchanged.
FUNCTION F [EXEC] Executes the exchange operation.

Deleting USER memory (DEL)

This function lets you delete the contents of a USER memory number.

1 Press SYSTEM.
2 Press FUNCTION B to choose "MEMRY."
3 Press FUNCTION D to choose "DEL."
The operation dial or shuttle ring selects the memory number.
FUNCTION F [EXEC] executes the delete operation.

Setting the Noise Gate (Gate)

Use the noise gate function when the source of the input signal generates a lot of noise. Running the input signal through the noise gate before processing reduces noise when no sound is being output.

1 Press SYSTEM.
2 Press FUNCTION A "Set Up."
3 Press FUNCTION B "Gate."
FUNCTION A [ATK], sets the attack time (the rate at which the gate opens).
FUNCTION B [REL], sets the release time (the rate at which the gate closes).
FUNCTION C [THR], sets the threshold level (the level at which the gate will close). The larger the value, the larger the signal that will enter the gate.

Cutting the Direct Sound (Dry On/Off)

This setting lets you cut the direct sound and output only the sound of the effect, regardless of the MIXER block's DRY LEVEL setting. When using this unit is connected to a mixer in a send/return loop, as shown on page 12, be sure cut the direct sound.

1 Press SYSTEM.
2 Press FUNCTION A "Set Up."
3 Press FUNCTION F "Dry On/Off."
The operation dial selects the dry mode.
OFF : forcibly cuts the direct level (to $-\infty$) regardless of the direct level setting.
PGM : the direct level determined by the value stored in the mixer block of each effect.

Setting up the Pedal Parameters

Pedals connected to the PEDAL 1 and/or PEDAL 2 jacks on the rear panel can be used to control the functions listed below.

1 Press SYSTEM.
2 Press FUNCTION C "Pedal."
3 Press FUNCTION A or B to choose "Pedal 1" or "Pedal 2."
FUNCTION A [Type] sets the type of pedal function.
MEM +/MEM – : changes memory numbers up/down.
Bank +/Bank – : changes bank numbers up/down.
TBL +/TBL – : changes the table numbers specified in the pedal program table up/down.
Bypass : sets the pedal to work as the bypass switch
RTC : sets the pedal to control the parameters set in RTC (see page 21).
FUNCTION B [MIN] lets you input the setting for when the pedal is in the "up" position (minimum).
FUNCTION C [MAX] lets you input the setting for when the pedal is in the "down" position (maximum).
FUNCTION D [Curve] lets you select the MIN to MAX transition curve.
FUNCTION E [TBL#] lets you select the pedal program table numbers (1–10) when you set FUNCTION A to TBL+/– .
FUNCTION F [MEM#] lets you select the memory bank and memory number that will respond to the table number set at FUNCTION E.

Other Settings

To set "Bypass," see page 15.
To set "Input," see page 13.
To set the MIDI functions see pages 21 and 26.
To organize the user memory, see page 23.
To set the morphing function, see page 16.

MIDI Transmit Switch Setup (Tx–Sw)

Tx-Sw lets you control how MIDI exclusive data is output from this unit (except when using Bulk-Tx).

1 Press SYSTEM.
2 Press FUNCTION D to choose "MIDI."
3 Press FUNCTION D to choose "Tx–Sw."
FUNCTION A [PANEL] selects the whether or not exclusive messages that appear when buttons on the front panel are pressed will be sent via MIDI OUT.

Transmitting MIDI Data in Bulk (Bulk–Tx)

Bulk–Tx lets you transmit MIDI data in bulk.

1 Press SYSTEM.
2 Press FUNCTION D to choose "MIDI."
3 Press FUNCTION E to choose "Bulk–Tx."
FUNCTION A [Type] selects the type of data that will be transmitted (U1, U2, U1+U2, SYSTEM, or ALL).
FUNCTION B [NUM] selects whether to transmit all the contents of a memory bank, or only individual memory numbers (when you select U1 or U2 for the [Type]).
FUNCTION F [EXEC] to sends the data.

Note

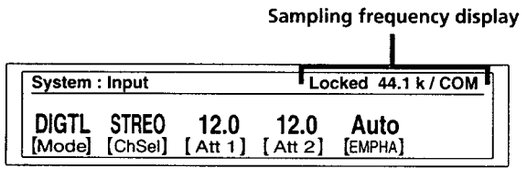
Be sure that both the sending and receiving MIDI channels are set to the same values. If the sending and receiving channels are different, the data will not be received even if OMNI is set to ON.

Input Settings and the Input Signal

ystem: Input etting	Input Connections	Sampling Frequency/ ACTIVE IN TERMINALS
NALOG	ANALOG and DIGITAL	fs: 48 kHz (internal clock)/ ANALOG IN
IGITAL	DIGITAL and ANALOG	fs: determined by connected equipment (external clock)/ DIGITAL IN
	ANALOG only	fs: 48 kHz (internal clock)/ ANALOG IN
oth	ANALOG and DIGITAL	fs: determined by connected equipment (external clock)/ DIGITAL IN + ANALOG IN
	ANALOG only	fs: 48 kHz (internal clock)/ ANALOG IN

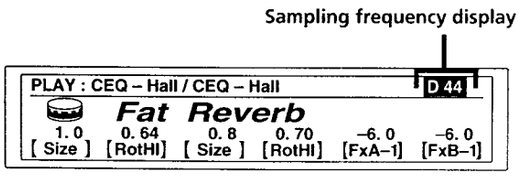
ampling Frequency Display

hen a usable digital signal is input through the digital udio interface the relevant information appears in the ystem: Setup "Input" display.



44.1k or 48k represents the sampling frequency of the input signal (44.1 kHz and 48 kHz respectively).
COM or PRO represents the interface cable being used.
COM : RK–V77S (consumer use, SPDIF)
PRO : RK–V77A (professional use, AES/EBU)

hen the Input is set to either "DIGTL" or "Both," and a able digital signal is being input, the sampling frequency also displayed on the PLAY screen.



D44 : 44.1 kHz
D48 : 48 kHz

Digital I/O Terminal Chart

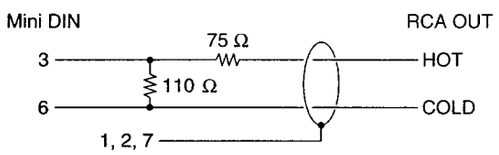
AES/EBU type

	XLR type		Mini DIN (rear panel)
IN	HOT:	2	5
	COLD:	3	8
	GND:	1	1, 2, 4, 7
OUT	HOT:	2	3
	COLD:	3	6
	GND:	1	1, 2, 4, 7

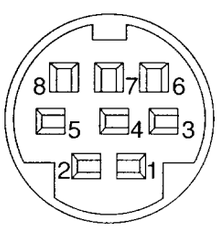
SPDIF type

	RCA type	Mini DIN (rear panel)
IN	HOT	5
	COLD	8
OUT*	HOT	3
	COLD	6
		1, 2, and 7 are shorted 4 is open

* Note



Mini DIN terminal



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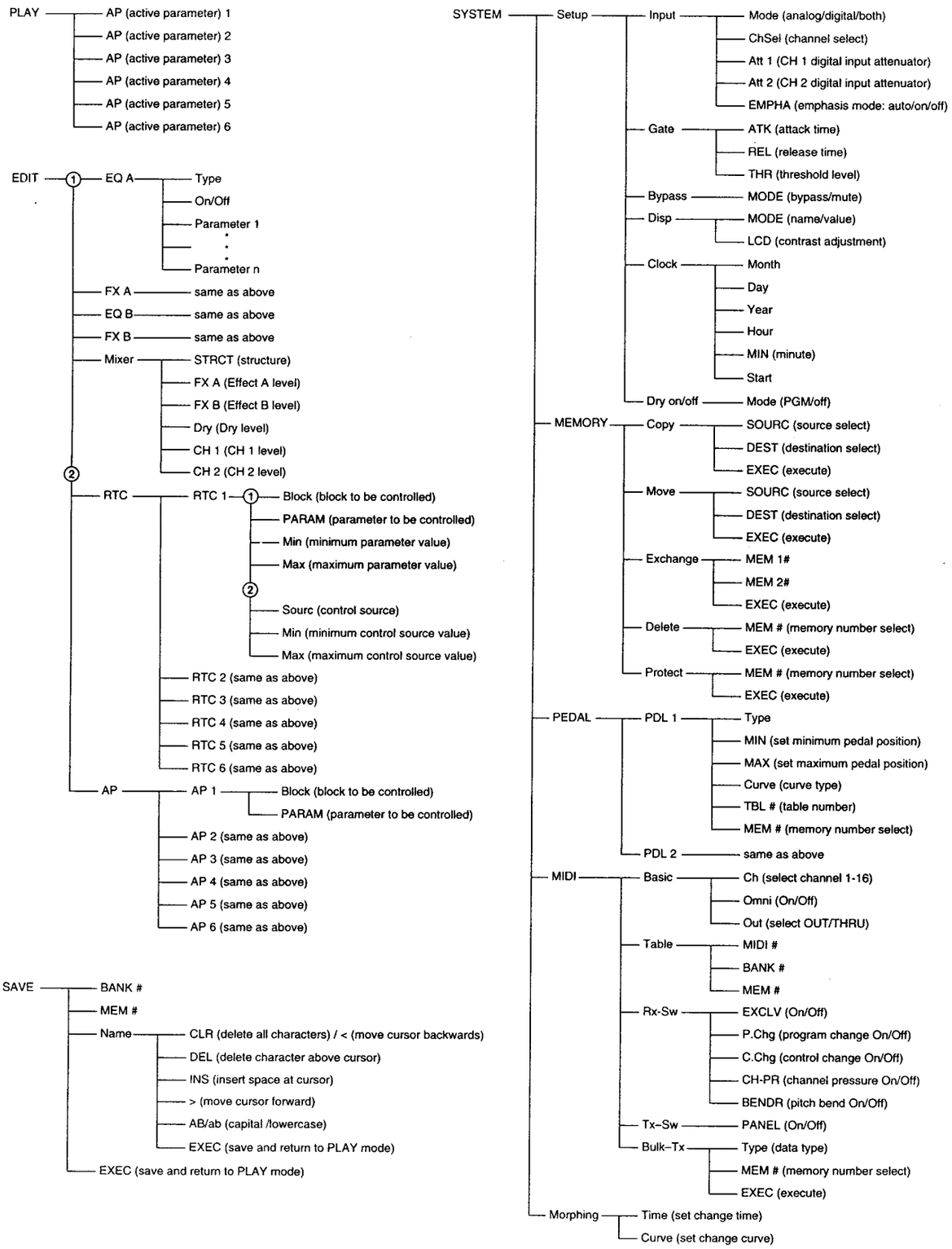
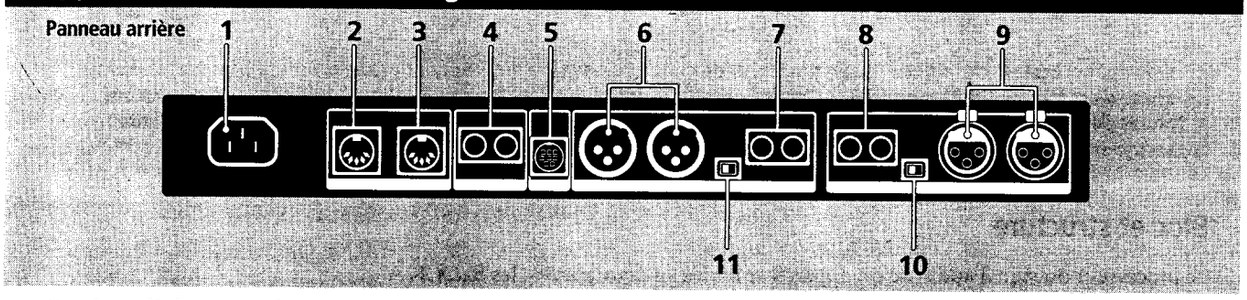
Hiérarchie Fonctionnelle



Appellation et fonctions des organes



1 Cordon d'alimentation secteur

Pour brancher l'effecteur sur une prise d'alimentation secteur à l'aide du cordon d'alimentation fourni.

2 Borne de boucle/sortie MIDI (MIDI THRU/OUT)

Pour transmettre et/ou relayer les signaux de commande MIDI provenant de l'effecteur aux autres composants (cf. page 26 pour la sélection THRU ou OUT).

3 Borne d'entrée MIDI (MIDI IN)

Entrée pour les signaux de commande MIDI. Utilisez un câble MIDI disponible dans le commerce pour raccorder cette borne à la borne MIDI OUT (ou THRU) d'un autre composant.

4 Jacks de pédale 1 et 2 (PEDAL 1 et 2)

Entrées pour des commutateurs au pied et/ou une commande de volume (page 21 et 25).

5 Bornes d'entrée/sortie numérique (DIGITAL I/O)

Utilisez un câble d'interface RK-V77A (pour AES/EBU) ou RK-V77S (pour SPDIF) pour effectuer les connexions numériques entre l'effecteur et d'autres composants (pages 8, 12, 13 et 29).

6 Jacks de sortie symétrique (BALANCED OUTPUT)

Prises de sortie symétrique pour le canal 1 (Ch 1) et le canal 2 (Ch 2) (pages 9 et 10).

7 Jacks de sortie standard (STANDARD OUTPUT)

Prises de sortie standard pour le canal 1 et le canal 2 (pages 9 et 10).

8 Jacks d'entrée standard (STANDARD INPUT)

Prises d'entrée standard pour le canal 1 et le canal 2 (pages 9 et 10).

9 Jacks d'entrée symétrique (BALANCED INPUT)

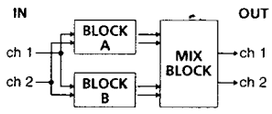
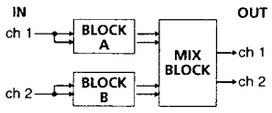
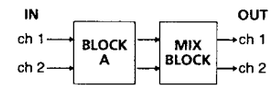
Prises d'entrée symétrique pour le canal 1 (Ch 1) et le canal 2 (Ch 2) (pages 9 et 10).

10 Sélecteur de niveau d'entrée (INPUT)

Il sert à régler le niveau d'entrée des jacks STANDARD INPUT (8) pour qu'il corresponde au niveau de sortie de l'appareil raccordé. Il est possible de choisir un niveau d'entrée de –20 dB ou de +4 dB.

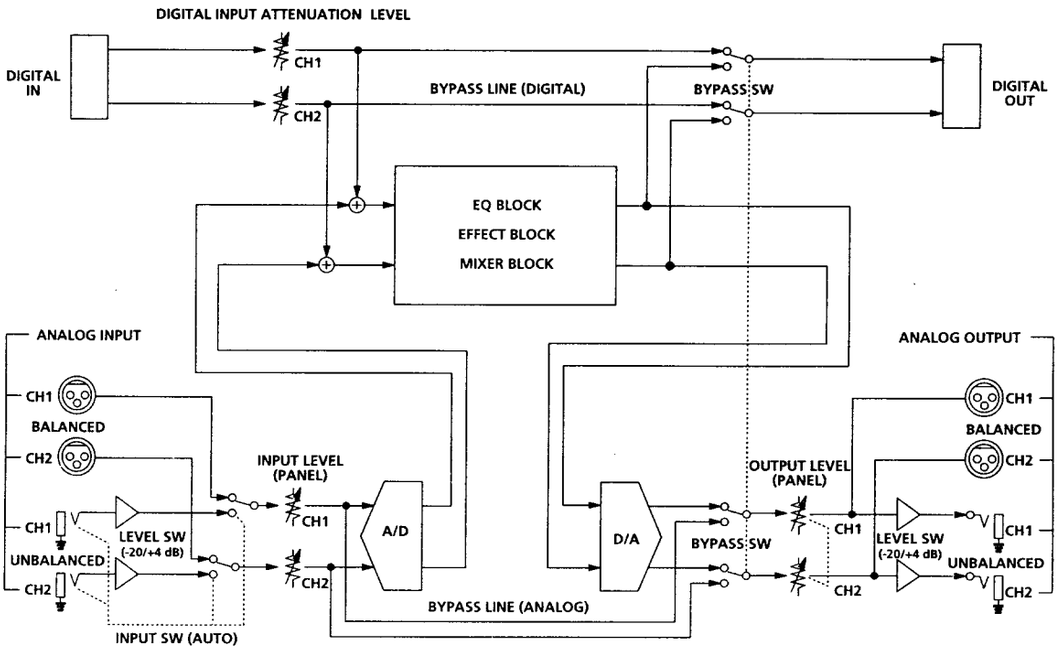
11 Sélecteur de niveau de sortie (OUTPUT)

Il sert à régler le niveau de sortie des jacks STANDARD OUTPUT (7) pour qu'il corresponde au niveau d'entrée de l'appareil raccordé. Il est possible de choisir un niveau de sortie de –20 dB ou de +4 dB.

PARALLEL (PARA) 	Cette structure vous permet d'appliquer séparément des effets, tels que flanger et réverb, et de les mixer ensuite avant la sortie. Dans ce cas, il n'y a pas d'ondulation du flanger sur la réverbération.
DUAL (DUAL) 	Cette structure vous permet d'isoler le canal 1 (Ch 1) et le canal 2 (Ch 2). Par exemple, vous pouvez raccorder une guitare sur Ch 1 et un tambour sur Ch 2, puis ajouter un effet flanger à la guitare et un effet réverb au tambour.
MORPHING (MORPH) 	Cette structure vous permet d'opérer des changements sans à-coups entre les effets, stockés dans les blocs de mémoire. Autrement dit, elle évite que l'effet actuel ne soit brusquement coupé quand vous passez à un autre effet. Pour les détails à ce sujet, cf. "Morphage" en page 16.

Réglage des niveaux d'entrée/sortie (INPUT/OUTPUT)

Ce tableau illustre la relation générale du parcours du signal entre les entrées et les sorties de l'appareil. Les informations suivantes donnent un aperçu de tout ce qu'il y a lieu de savoir à propos des entrées et des sorties de cet appareil.



Vous pourrez utiliser l'effecteur comme convertisseur A/N ou N/A en mettant tous les effets hors service.

Découplage et mise en sourdine (Bypass et Mute)

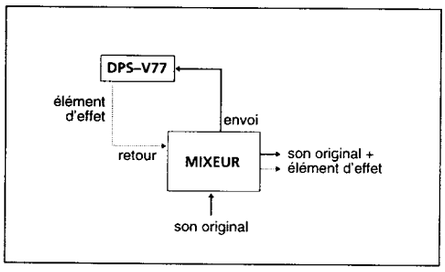
La fonction Découplage restitue le son du signal, entré dans l'effecteur, sans y ajouter aucun effet. Une poussée sur la touche Bypass met la fonction Découplage en/hors service. La fonction "Mute" est également disponible comme une forme de découplage. Quand la touche BYPASS est réglée sur Mute, le son du signal original est coupé en plus du son des effets. Par conséquent, aucun son ne provient de l'appareil. Le réglage de la touche BYPASS comme "Sourdine" ou "Découplage" s'accomplit sur le menu SYSTEM: Démarrage.

➡ **Cf. Appellation et fonctions des organes en page 6.**

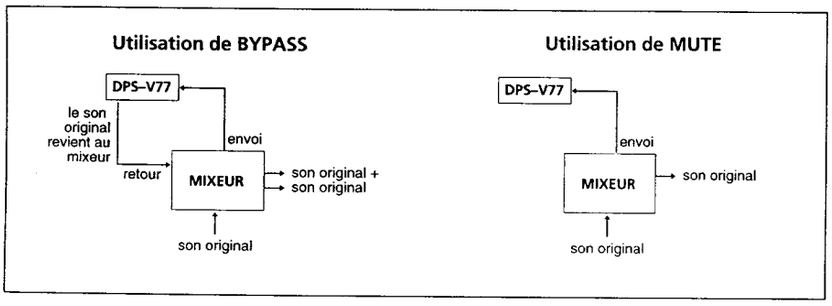
➡ **Cf. "Sortie sans effets (BYPASS/MUTE)" en page 15 pour régler le mode Découplage.**

Une mise en sourdine du son n'est pas seulement une réduction du volume à "0". Elle permet plutôt d'éviter un retour du son vers le mixeur quand l'appareil est raccordé dans une boucle envoi-retour avec un mixeur. Idéalement, quand cet appareil est raccordé à un mixeur, le son du signal d'entrée ne devrait pas être sorti depuis cet appareil, mais seulement le son des effets devrait être fourni (cf. "Coupure du son direct (Dry On/Off)" en page 25). Dans cette situation, l'emploi du découplage coupe uniquement le son des effets et le son entré vers l'effecteur revient vers le mixeur, ce qui produit un double signal. L'emploi de la sourdine évite que le son entré vers l'effecteur ne revienne vers le mixeur et il fait en sorte que seul le son, produit par la source originale (guitare, clavier, etc.) parvienne au mixeur. En d'autres termes, il agit comme le découplage.

A l'emploi des effets

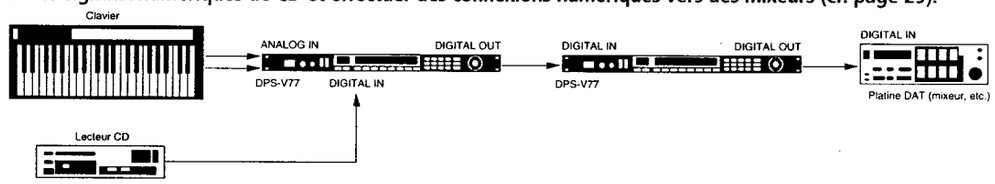


SANS emploi des effets



Connexions numériques

En tirant parti des connecteurs DIGITAL I/O du DPS-V77, vous pourrez réaliser des enregistrements numériques sur des platines DAT, entrer des signaux numériques de CD et effectuer des connexions numériques vers des mixeurs (cf. page 29).

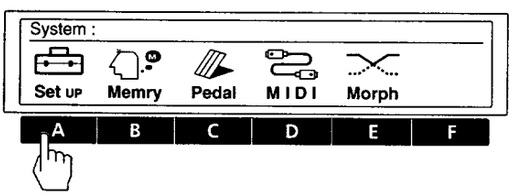


Réglage d'entrée/sortie numérique (Digital IN/OUT)

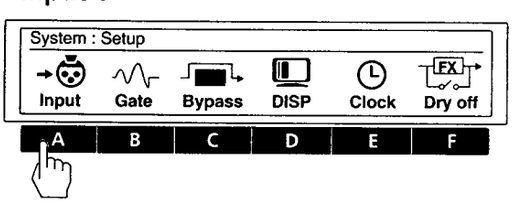
Pour obtenir une qualité de son la meilleure possible à l'emploi de la prise DIGITAL I/O, il est conseillé de régler le mode d'entrée sur Numérique plutôt que sur les deux (numérique et analogique).
Les étapes suivantes indiquent comment régler le mode d'entrée, ajuster le niveau d'entrée numérique et sélectionner le mode "désaccentuation".
Reportez-vous à "Compréhension du parcours du signal" en page 8 pour les détails sur le parcours du signal numérique. Consultez aussi "Réglages d'entrée et Signal d'entrée" et "Tableau de borne E/S numérique" en page 29 pour des informations complémentaires.

1 Appuyez sur SYSTEM.

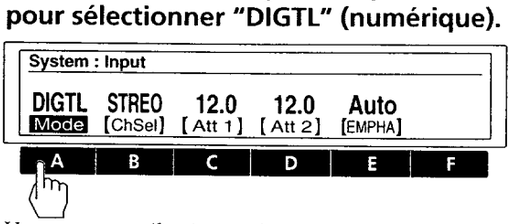
2 Appuyez sur FUNCTION A pour choisir "Set Up".



3 Appuyez sur FUNCTION A pour choisir "Input".



4 Appuyez sur FUNCTION A [Mode] et servez-vous de la bague d'exploitation pour sélectionner "DIGTL" (numérique).



Vous pouvez sélectionner les prises analogiques (ANALG), numériques (DIGTL) ou les deux (Both) pour l'entrée et la sortie.

5 Appuyez sur FUNCTION B [ChSel] et servez-vous de la bague d'exploitation pour sélectionner le(s) canal (canaux) d'entrée.

Pour utiliser les deux CH1 et CH2, sélectionnez Stéréo (STREO).
Pour utiliser seulement CH1, sélectionnez Monaural 1 (MONO 1).
Pour utiliser seulement CH2, sélectionnez Monaural 2 (MONO 2).

Ces réglages sont possibles aussi à l'emploi des entrées analogiques.

6 Appuyez sur FUNCTION C [Att 1] ou D [Att 2] et servez-vous de la bague d'exploitation pour ajuster les niveaux d'entrée numérique.

[Att 1] vous permet d'ajuster le niveau d'entrée numérique pour CH 1.
[Att 2] vous permet d'ajuster le niveau d'entrée numérique pour CH 2.
Appuyez deux fois sur FUNCTION C ou D pour coupler les paramètres et ajuster simultanément les deux niveaux d'entrée numérique.

Cf. les pages 9 et 10 pour des détails sur le niveau d'entrée.

7 Appuyez sur FUNCTION E [EMPHA] et servez-vous de la bague d'exploitation pour sélectionner le mode de désaccentuation.

"Auto" met automatiquement la désaccentuation en service en fonction du type de signal numérique qui est entré.
"On" désaccentue tous les signaux, entrés via le jack DIGITAL I/O.
"Off" coupe la désaccentuation et n'altère pas les signaux, entrés via le jack DIGITAL I/O.

Cf. page 10 pour les détails sur la fonction d'accentuation.

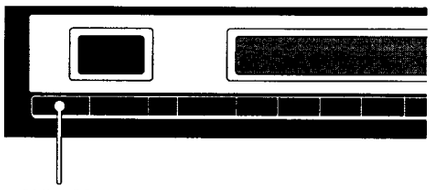
Remarque

L'entrée numérique de cet appareil accepte uniquement les signaux avec une fréquence d'échantillonnage de 44,1 kHz ou 48 kHz et pas les signaux de 32 kHz.

Sortie sans effets (BYPASS/MUTE)

L'effecteur possède deux modes de découplage différents: Bypass (découplage) et Mute (sourdine). Par conséquent, selon le mode de découplage choisi, vous pourrez utiliser la touche BYPASS pour couper la sortie du son original ou pour fournir le son original sans effets.

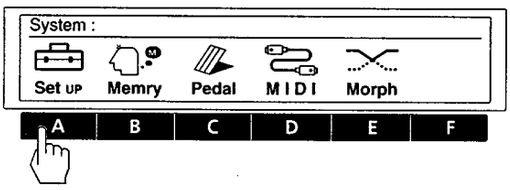
Une fois que le mode BYPASS est réglé, il suffit d'appuyer sur BYPASS pour actualiser Bypass ou Mute. Une nouvelle poussée sur la touche annule le mode Bypass ou Mute.



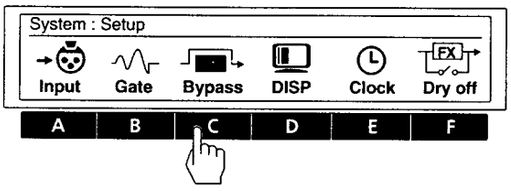
Sélection du mode de découplage

1 Appuyez sur SYSTEM.

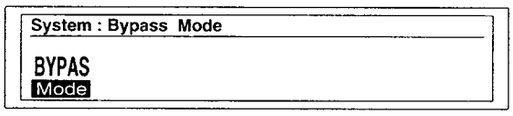
2 Appuyez sur FUNCTION A pour choisir "Set Up".



3 Appuyez sur FUNCTION C pour choisir "Bypass".



4 Servez-vous de la bague d'exploitation pour choisir BYPAS ou Mute.



Sélectionnez	quand
BYPAS	vous voulez fournir le signal original sans ajouter aucun effet. Seul le signal original est sorti (cf. "Découplage et mise en sourdine" en page 11).
Mute	vous voulez couper complètement le son provenant de l'effecteur (y compris le signal entré). L'emploi de Mute est particulièrement recommandé quand on raccorde l'effecteur dans une boucle envoi-retour avec un mixeur (comme illustré en page 12).

Appuyez plusieurs fois sur EXIT pour repasser à l'écran PLAY.